McGILL DAILY Culture

Volume 82, Number 65 | Fighting the reality asylum since 1911 | Thursday, February 4, 1993

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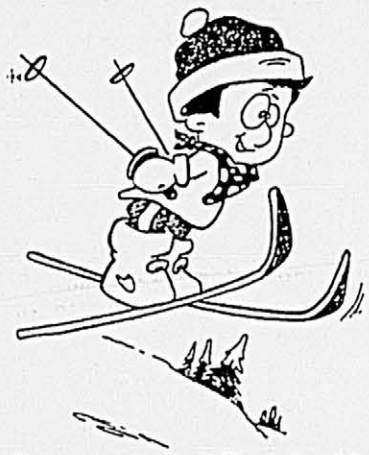

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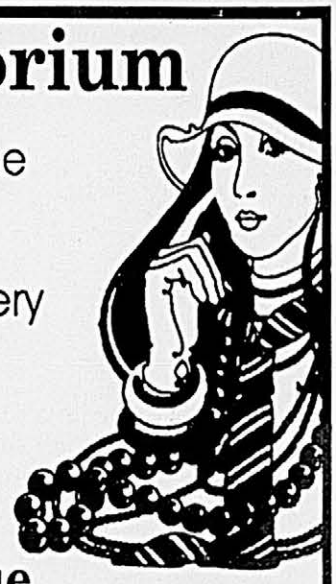

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A sophisticated Zoo TV

A video installation questions our desperate impatience

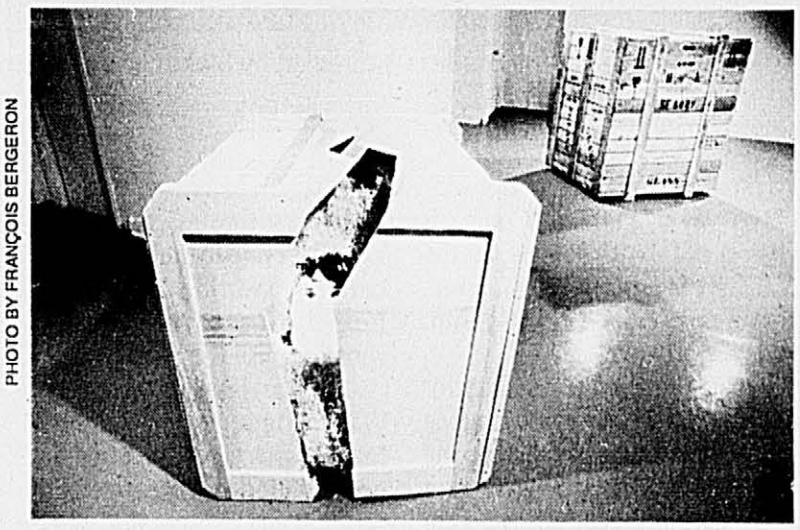


PHOTO BY FRANÇOIS BERGERON

"Quinto"

ART

***Images qui boitent* • works by Luc Bourdon • Gallerie Oboro**

BY ALISON JUNG

GALLERY OBORO is currently hosting *Images qui boitent*, an exhibition of Montréal artist Luc Bourdon's latest video installations: Hommage and Quinto. In addition, three of Bourdon's internationally award-winning videos are displayed.

Luc Bourdon has been experimenting in video for over a decade. Recently, he has directed his energies to spreading and promoting this medium here in Québec.

The most striking of the works presented is "Hommage". It is a tribute to influential French film and television critic Serge Daney who died of AIDS last year. With this installation, Bourdon submits that Daney's significance to these two media is being appreciated only after his death, as is typical.

The viewer of "Hommage" stands in darkness surrounded by four constricting walls waiting for twelve monitors to begin. Finally, a series of images, seemingly unrelated, begin to flash on the screens. These monitors hold a commanding voice, flashing in unison, in symmetrical patterns, or alone. Then, Daney's voice filters through, guiding the seemingly chaotic images. The viewer is not given the chance to remain complacent. Instead, you are forced remain alert and answer the voice of the monitors.

Suddenly, Daney announces the death of film and television proclaiming, "regarder le television est comme regarder la garbage" (to watch TV is to watch garbage). For Daney, the present purpose of these two media is to recycle; ideas and images have all become processed and formulaic. However, Daney envisions the potential of the medium. He equates television with one's subconscious. Bourdon's homage produces a glimpse of this vision.

When "Hommage" ends, the viewer is drawn to "Quinto", found in a brightly lit room at the back of the gallery. There, sunlight pours onto five fallen warehouse crates. Each invites you to travel to five different countries spanning five different eras — a trippin' episode of *Travel Travel*. (Regrettably Don's tanned face is absent.) Each crate contains a monitor that can be activated at one's leisure, by pushing a "play" button.

The first crate, which has cracked open, begins as a black screen accompanied by the unmistakable stoned musings of Jim Morrison. Then, to the rhythmic beat of "The End," images of a falling Berlin Wall and the inevitable selling and marketing of its fragments flash, occasionally interrupted by Morrison.

Each crate has one overriding aim. Québec independence, unresolved lust, and the exploitation of history are all presented to jar your senses. Activate the videos and they will activate you. Bourdon does not preach. You are not told what to believe, but you are told to decide in what you believe. Bourdon wants to remove your apathy.

The third element of the exhibition is a video viewing room. As you recline on a luxurious red couch, three videos are successively played. Together they are presented as Bourdon's attempt to mix video images with written text. The first and shortest of the videos, "Distance", using rhythmic images, captures those meditative moments of every day travel.

The most provoking of the videos is "Feniks and Abdullah". It renders a portrait of unrequited love and the impatience suffered when a hopeful lover waits for "her" call. Bourdon filmed the story in a manner that keeps the mind's eye racing and actively engaged. The answering machine serves as the narrator which guides the imagery shaping in your head. It is here that Bourdon achieves his desired reconciliation with written text and video images — a sophisticated Zoo TV. The man's desperate impatience is felt by the viewer. But add to this the man's stream of conscious being typed onto the screen and the result is powerful.

Images qui boitent is an exhausting exhibit as it demands much viewer interaction. You are purposely made uncomfortable. You are never sure what expect, either from Bourdon or yourself.

Images qui boitent *runs until February 14. Oboro is open Wed-Sun 12h-17h. The gallery is located at 4001 Berri, Suite 301.*

Fear and loathing on Interstate 10

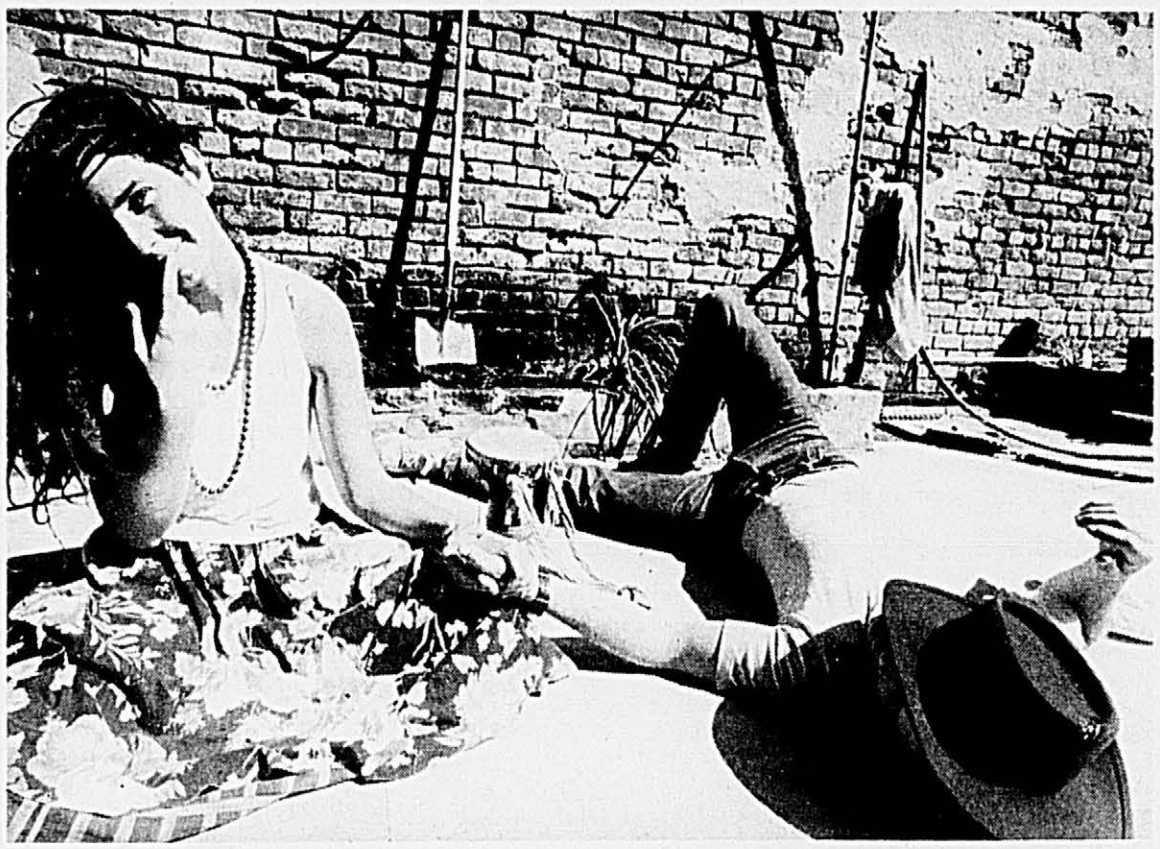


PHOTO BY CHRIS KRALIK

PHOTOGRAPHY

***Interstate 10 de Los Angeles au Mardi Gras* • Chris Kralik • Galerie Unison**

BY CHLÖE TOWN

GALERIE UNISON is both a photography gallery and a coffee shop. What luck — with a surrounding photo exhibition and cushioned booths flanking one side, it proved to be the ideal location for an interview.

I met up with photographer Chris Kralik, whose show *Interstate 10* is displayed, at Unison yesterday morning. Coffee cups in hand, we exchanged ideas about road trips, flawed Americana idealism and flattened armadillos.

Kralik's current show serves as a visual journal of his Los Angeles/Mardi Gras (via Interstate 10) trip. The photographs circle the room in chronological order, and each exposes an equally intriguing view of his trip.

Traveling with seventy others, along with an eccentric West Coast tourbus company called The Green Tortoise, has left Kralik with many interesting stories: tales of whitewater rafting in Texas, jazz festivals in New Orleans, visiting the Alamo, and communally made vegetarian food, to name a few.

And despite the sounds of it, the diversity of the group ensured that this was no Greatful Dead excursion (Deadheads are generally white and too well-to-do, hints Kralik).

Although the exhibition has no overt socio-political agenda, a careful examination reveals Kralik's concern for being a "political photographer". While many successful pieces are the result of luck and a catch-it-if-you-can attitude, most are consciously calculated.

Dramatic angles and alluring shapes prove to be just as important as the message they host.

An angled shot of a black, finned car typifies what Kralik calls "fear and loathing of the American Dream", for example. From a distance the car looks powerful and slick, but up close the duct tape on the chrome, scratches, and filth from the streets become too apparent.

Other photographs, like the one of the black man who covered his body in white paint or the one of the monkey in a miniature red coat with a dollar bill in the pocket ("fucked by the buck"), further reveal a grimmer side of his Mardi Gras experience. Small wonder that Kralik confides, "in principle, I don't like the States ".

Kralik says he's never without his camera, but few will see him with a black box in front of his face. Kralik explains that taking pictures from his waste level allows his subjects to act naturally. "Once you're aiming at someone it becomes aggressive", explains Kralik. And this rule even applies to the animals photographed, like the monkey or the guard dog.

Dramatic angles and alluring shapes prove to be just as important as the message they host.

Generally speaking, Kralik's photographs are whimsical glimpses of one Mardi Gras bound road trip experience. Yet the attraction of the show, to some extent, lies in the exaggerated distortion of many of the images. Also, because of the number of pictures taken on the trip (Kralik approximates that seventy-five rolls were taken), the eclectic range of situation and location bring intensity to the show.

Interstate 10 runs until February 14 at Gallerie Unison, which is conveniently close to Fairmount Bagels at 68 Fairmount.

Play celebrates Black History Month

THEATRE

The Brothers • directed by Stefan Verna • Players' Theatre

BY ROBERT COLMAN

The Brothers, an award-winning play by Kathleen Collins, is being put on this week by the McGill Players' Theatre, in recognition of Black History Month. It is a worthy tribute.

A fine cast, led by director Stefan Verna, has worked since New Year's to get the play to the stage. With its powerful and demanding focus, this is an accomplishment not to be taken likely.

The play is not about the relationships of men, but their effect on the women in their lives. No men actually appear on stage. Rather, six women comprise the cast. The men in their lives fight for success throughout their existence, trying to find something better in a world of people who treat them as second class citizens because they are black.

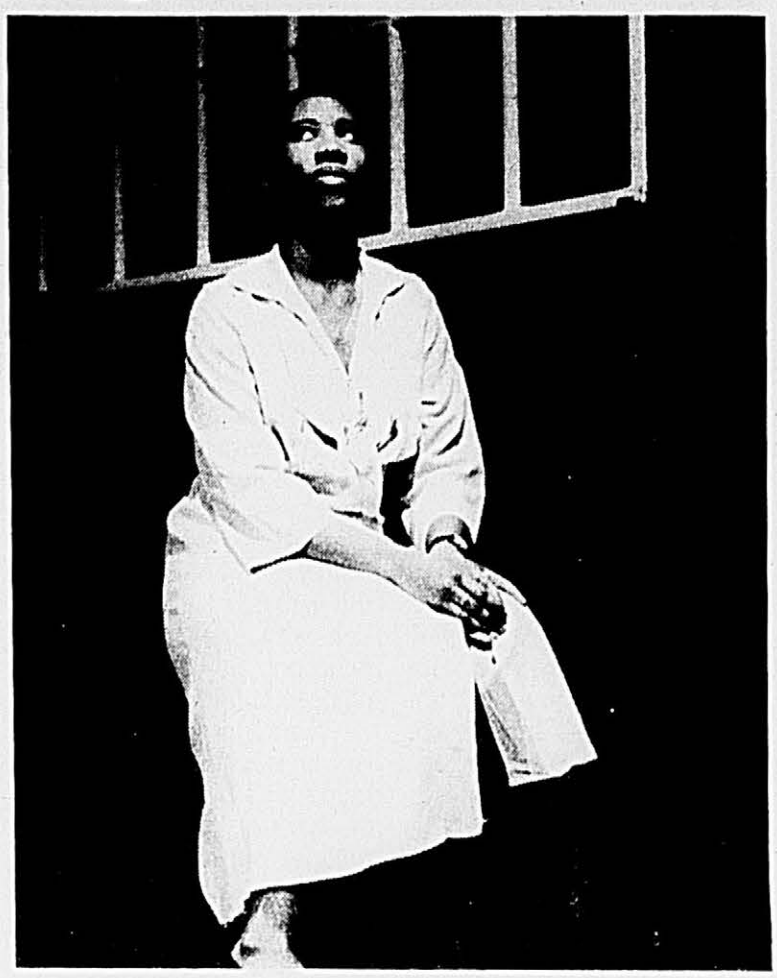
The story is set just after World War II, when many men returned from a place where they had been treated as real people, and came back to America where attitudes hadn't changed.

But it's the women's plight that is tragic, for they have no power to help themselves in the world of the four brothers by which they are engulfed.

It was complex and touching, but as a man I'm not sure if I can do justice to the piece here. Through working with his cast, Stefan Verna was eventually able to see what they saw in the work, although he has admitted that originally he only saw the story that focused around one of the unseen men, Nelson. It is admirable that he was able to find a role for himself in the work of the play.

The closeness of the audience to the cast allows one to enter their world, and one will shiver with horror more than once at their predicament. It is a long play, admittedly, but rivetting enough to hold your interest.

The play is running till Saturday at Players' Theatre in the Union Building, 3rd floor. $10, $5 for students and the unemployed. The show starts at 20h.



Marietta (Amuna Baraka) thinks about her favourite brother.

Pointing out your innate tendencies

Palmistry alive and well in Westmount

BY ELISABETH UNNA

Do not underestimate the importance of the palm. The palms of your hand, coveted by cannibals for their delicious taste, also house the roots of your personality. All you ever wanted to know about yourself is right there dangling at the end of your arm.

Right there, that is, if you're a palmist, or if you frequent the Palmistry Center and Handprint Gallery in Westmount.

Ghanshyam Singh Birla studied palmistry extensively in India before bringing the Vedic tradition to Canada. He founded the Palmistry Center in 1972, three years before Montréal removed its anti-witchcraft by-law which prohibited palmistry and its "sister science," astrology. The center recently held an open house, offering $20 palm readings — a mere pittance compared to the usual $50 per hour consultation fee.

Guylaine Vallée has been with the Center for 8 years. She explained how Indian palmistry works.

"Your left hand shows your subconscious tendencies and inherited traits. Your right hand shows what your resolutions are, what you want to do with your life. The lines in your palm change, which shows your development."

The mounts and moons on the palm also point to innate tendencies within the individual. JoJo, whose palm prints grace the walls of the Handprint Gallery, has a "well-developed mount of Venus," said Vallée. "She is very Venusian. You can also see this in her full cheekbones. That's why she is who she is." Hmmmm. We love you and kiss you, JoJo!

Alongside JoJo prints in the Gallery, you will find the pawprints of other great Canadian celebrities, such as Serge Fiori and Ginette Reno. You can also see Gino Vanelli's strong "love of truth line," attesting to the search for spiritual truth in his music.

Other prints include those of murderers, lottery winners and millionaires. The numerous lines in palm print of "The Man with a Thousand Lovers" highlights his promiscuous nature. Wilt Chamberlain undoubtedly has an extremely wrinkly hand.

Teachers at the Center stress that palmistry does not predict future events within a person's life. Rather, it reveals a person's inherent qualities which affect his or her consequent behavior. "It is a tool for self-development rather than for fortune-telling," said one teacher.

The Center professes to help people "take active steps to improve their lives." Treatment involves counselling sessions, massage, gem therapy and colour therapy.

"Our approach is scientific," said Vallée. "I have 100% faith in it."

Scientific or not, it is doubtful that palmistry will become part of McGill's curriculum in the near future. In the interim, you can check out the Palmistry Center at 351 Victoria Ave. for more info.

Ever wanted to be a Best Boy ?

A benefit at Club Royal helps a local AIDS-awareness movie

BY MICHAEL KOGAN

What do you do when the Canada Council turns you down? "You throw a party!" says videographer Lynne Kamm (CBC's *Citybeat*, *Freak Trade*) and writer Steve Galluccio (*Sex, Lies, and Brian Mulroney*, *The Brady Bunch - Hidden Episode*) of Ribbin' Pride Productions.

In the midst of putting together their independent AIDS awareness/comedy movie, Kamm and Galluccio's Canada Council grant application was rejected (though they were graciously offered a list of the artists who did receive grants).

"Artists can simply no longer rely on government benevolence to fund their projects," says Kamm. "There is simply not enough funding for the arts in Canada today."

At Canada Council, approximately one in six to one in ten applications receive funding, depending on the program in question. As it becomes increasingly difficult for artists to finance their projects, only the most resourceful succeed.

To put together a movie today requires not only artistic, but also financial creativity - and creative is exactly what Kamm and Galluccio are all about.

The movie, titled *February*, is an AIDS awareness comedy starring Buffy (Joan Butterworth, Caught in the Act) and Chip (John Moore, MIX '96). It's the story of the hysteria that builds between two uptight yuppies who live through the deep freeze month of February, holed up in their loft awaiting the results of HIV tests.

Galluccio specifically chose to write the main characters as 'straight' in order to help break down the myths surrounding HIV and AIDS. "In fact," adds Galluccio, "all the gay characters in the movie are 'AIDS smart.' They know how the disease is transmitted and how to protect themselves, while the straight characters are 'AIDS stupid'."

"We're not looking to be preachy," adds Kamm. "Our objective is simply to portray a serious subject matter with an alternative perspective."

continued on page 8

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ISSN 1192-4608

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Volume 82
Number 65

Business and Advertising Office: 3480 McTavish, B-17 Montréal, Québec H3A 1X9 (514) 398-6790
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Dance students strut their stuff

DANCE

***Sang, gene et tics* • LADDMI • Théatre la Chapelle**

BY TRACY JAMES

Les Ateliers de Danse Moderne de Montreal, Inc. (LADDMI) are presenting *Sang, gene et tics* — a show made up of five short pieces bound together by themes of sexuality, pain, accessibility and inaccessibility, and the unconscious - this weekend. The graduating students from this pre-professional dance program are performing dance pieces they've created themselves. The title, explains Angela Jackson, a student and choreographer, represents the bond developed between the students during their three years of working together.

Out of the twelve students in the program, eight are choreographers for this show. Three students collaborated on one piece and two have accompanying original music. Although each piece is independent of the others, some common themes unite the performance. Collectively, this is a polished performance with interesting, evocative and occasionally erotic images.

The show is entirely self-produced, and is the first effort of this kind by the students. However, professional experience is not entirely new to this group (they have performed a few times over the last year).

Part of the training of the pre-professional dance program is to expose the students to different aspects of dance. It tries to give the dancers enough structure to deal with the reality of the dance world. "They showed dancers how to fill out grant applications", laughs Angela Jackson. "A dancer's situation, once reached professional, isn't very good. It's a lot of work for little money. Once you reach the professional market it's very difficult to market yourself. Most dancers live off Canada Council grants and UIC." The future of a dancer after becoming professional holds little security.

One of the challenges of modern dance is to bring it to the audience in a way we can understand and be drawn in. Explains Jackson: "Out of all the fine arts, it is the least accessible to the general public. When you're choreographing... whatever you have to say, no matter how important it is, you have to expect that a lot of it won't be projected extremely clearly because it's a very abstract sort of art form."

She believes that the difficulties of modern dance in appealing widely to the public are reflected in the problems of obtaining funding. "There's always sort of a catch-22 because often artists feel that they're selling out their artistic integrity to try to appeal to the general public."

LADDMI enjoys a special position among dance schools. It is the only one known to Angela to operate fully independently, and has won itself some international acclaim with students coming from outside Canada to dance here.

The school has been in existence since 1980, with the pre-professional program conceived in 1985. It also offers technique classes for the general public. Some universities, such as Concordia, have degrees in Dance.

The focus is different at a university, according to Jackson, who spent a year at Concordia in Dance before coming to LADDMI. This school offers a more technical approach. "When you want to train as a dancer, you have to train. You have to dance all the time," says Jackson. "I don't think you can *learn* to create."

The training at LADDMI is not for the half-hearted. The school emphasizes interpretation over choreography. With fairly regimented training schedules sometimes filling up to ten hours of the day, not everyone sticks it out. Registration is limited each year to about 23 students. By the end almost half have been weeded out.

DAILY PHOTO : TONY REVOY

"When you want to train as a dancer, you have to train. You have to dance all the time."

This year's students numbered 22 at the beginning of their program. Only twelve graduates remain.

New talent and different ideas find a receptive audience in the Montreal dance community. "On a national level, Montreal is the hub of *nouvelle danse*," says Jackson. "It's where most of the new ideas come from and it's considered one of the most contemporary areas for dance." Toronto and Vancouver have reputations for being a little more conservative.

The embracing, supportive environment does little to ease the pressure of dance companies' greatest concern: public funding. Budget constraints are always a priority for the arts community and dance is no exception. That makes publicity very important. Jackson was quick to discover the value of being resourceful. Crossing the lines from dancer to choreographer to public relations was a valuable experience for her, and one rarely (if ever) afforded a professional dancer.

And what about life after LADDMI? Few of the students have secure plans. Saying goodbye is a moment no one is looking anxiously towards. The big choreographers are out there, and the dancers can continue to go out and appeal to them. "But we are supposed to be the new generation," speculates Angela. "The reality is that there is a lot of competition and it's difficult for us to just sort of go out and dance for a company."

Maybe they'll be looking for a change. Dance unions? Collectives? No one knows right now. For this weekend, at least, they get their moment in the spotlight.

Sang, gene et tics is at Theatre la Chapelle on February 4,5 and 6 at 20h, and the 6 & 7 at 14h. Tickets $7.00. Reservations 843-7738.

Life after Barenaked Ladies...

MUSIC

***Moxy Früvous* • Club Soda**

BY KRISTEN PETERSON

Moxy Früvous: ***(mäk'se frü'ves) n.***

An all-male quasi a-capella quartet from Thornhill who sing funny songs backed by stinging satire, snazzy costumes and a "famous flying criminal budgie dog" named Moxy.

Having emerged from suburban Toronto over the past year, the Früvous four are quickly gaining success with their caramel voices, catchy tunes and witty charm. Last week, I spoke with Jean Ghomeshi who, overwhelmed by their recent success, was eager to talk about screaming fans, pick-up lines, and life in general as a Canadian musician on the road.

"This is our first major experience with people just screaming," Ghomeshi began. A few nights before, the Früv's serenaded close to one thousand teenaged hipsters in Hamilton, Ontario. "It was a fine line between telling whether when we sing 'When Preston pulls a seat heist in a parliament from hell,' they were screaming in response to our position on Preston Manning or they were just screaming."

Moxy Früvous, the professional business ensemble, only came into being last February. Before then, it was just four high-school buddies who did this for fun. They spent a year and a half busking on the streets of downtown Toronto, "selling their wares" and polishing their act, even encountering some strange characters in the process. Ghomeshi spoke of one "wacky man" who would turn up with various household objects while they were singing, set up a sculpture, then mysteriously disappear.

"It was the wildest thing," said Ghomeshi. "The people in the crowd would recognize him too. They'd say, 'Hey! Yeah! It's the guy!'"

Through the years of doing high school drama, street theatre and now in the past year, concert gigs, their act has sublimated into polished harmonies, toe-tapping tunes and fun for all. Their repertoire includes a semi-rap rendition of Dr. Seuss' Green Eggs and Ham, complete with a near fist-fight between Sam I Am and the evil Mr. Cheese. Another number is the lament of a love-lorn youth whose "baby" is obsessed with Canadian literary figures. When dragged to a literary gathering, however, he re-evaluates his view of writers as being dull: "Ondaatje started a food fight/ Salmon mousse all over the scene/ Spilled some dressing on Doris Lessing/ These writer types are a scream."

Amidst food fights and humour, however, are strong politics which the Moxies do not want to go unnoticed.

"To a lot of people — especially the younger people — this is their first experience with Liberal or Left politics in Canada. We're singing about things that aren't really talked about in the status quo amongst pop life of people our age."

Among their frustrations as Canadians is the ubiquitous reference at home and abroad to Canada as a peace-keeping nation. In 'The Gulf War Song', Moxy Früvous asserts the absurdity of war, declaring that people will fight for anything, even "longer turns in the shower."

"Canada just isn't the sweet, wonderful country that we Canadians portray it to be," says Ghomeshi. "What the fuck kind of peacemakers were we when we were dropping bombs on Baghdad?"

Those critical of Moxy Früvous' satire (specifically Elizabeth Renzetti of the Globe and Mail) judge it as being too friendly. Ghomeshi agrees with this criticism.

"Our political outlook and messages can be, for lack of a better word, fluffy at times. We don't aspire to bash people over the head.... I don't think four middle class guys could get up on stage and start doing some serious political preaching. We do have strong politics and we want to express them through humour...to make it appealing."

Moxy Früvous has also been compared by the media in some mode or form to the Barenaked Ladies, the Canadian icons currently more omnipresent than the Kraft Dinner they sing about. The subject for Ghomeshi is touchy, as the Barenaked five are not only musical collegues but personal friends as well. But he states that "if you really understand Moxy Früvous, you would know there are significant differences between the two groups."

However, Ghomeshi does not ignore the Barenaked Ladies effect on the Canadian music scene.

"They opened a lot of doors. They were also the band in the right place at the right time to express a visceral need amongst Canadian audiences for an alternative."

One also cannot ignore Toronto's seemingly sudden emergence as a Canadian pop culture centre. Catapulted by the Barenaked Ladies' burst into superstardom and backed by a regiment of bands including Corky and the Juice Pigs, Leslie Spitt Tree-o, and Bourbon Tabernacle Choir, Toronto's army of independent bands may soon be considered the Establishment of Canadian pop culture.

"There's a mini revolution going on in Canadian music right now, expressed in the popularity of independent groups. We're laughing because record companies are scrambling around right now trying to catch up to all of this."

So there you have it: the band, the legend, the myth, with a little Moxy on the side. And as for that pick-up line I spoke about? Sorry, you'll have to do your own interview.

Moxy Früvous play tonight at Club Soda, 5240 Park Ave. Tickets are $7.98.

Reinvention of a disco dinosaur

RAVE

by Astrid Fischer and James Forbes

Tonight, Moby, Prodigy and Cybersonic roll into town with Scotto's pschocyberadiant light show to give Montréal its first taste of hardcore rave.

Rave culture, imported from Britain, has been on the continent for at least four years now, and is reflected in the massive Raves of LA, the clothing styles of Fresh Jive and Stüssy wear, and the House movements of Chicago and New York.

Defining the word Rave is difficult, and many people will argue differently. Some say it is a "huge gathering of people" or a "happening", while others believe raves are "clandestine all-night dance parties featuring techno music and designer drugs". The bottom line is that everybody, no matter who, has an amazing time.

While it is safe to say that the scene has terminated in countries such as Britain, it is just surfacing in Montréal with its own kind of flare.

So far the Rave scene in Montréal is a small one compared to its counterparts, which have attracted up to as many as 25 000 people in Britain and Germany. The fact that they are small in scale has allowed people to get know each other and exchange telephone numbers, resulting in a "friendly atmosphere".

Montréal Rave meisters Tiga and Justin are a DJ and Smart Bar owner respectively from DNA, Montréal's first official hardcore Rave unit. Tiga hopes to foster a scene here through trips to NYC and TO, a rave line, and small parties to spread the music.

"We want to be approachable, we're not on any pedestal or anything," said Tiga. "We're on the same level as everyone else, and that makes us unique from other DJs."

Justin and Tiga explain Montréal's promise: "The best thing about this city is that we have a blank slate. We're able to achieve anything we want."

They put a strong emphasis on not getting over-commercialized. "Were underground and small right now, and that's the way we want it to stay."

Money is also important. "Montréal doesn't have the money that Toronto and NYC have to throw around. It's like the clubs — we have trouble with one, NY supports 20 with ease," said Tiga.

Alienating landscapes

Rave venues vary considerably, from warehouses and lofts to parking lots and open fields. Like the lack of definition of the word, Raves have no set location. People learn about their location through graphic flyers or by word of mouth.

One of the big changes with this music is that most of the artists, aside from the mainstream label acts, are not bands, they are individual DJs working out of their own studios. This gives the scene a diversity and personal influence, as well as a rapid rate of change, much like that of disco in the seventies.

The styles of music are incredibly diverse, and change on an almost daily basis. Keeping track of the developments is near impossible, which is why most DJs concentrate on one style only.

Styles are differentiated by the number of beats per minute (bpms), and often their point of origin. Because the music is urban dance, it often reflects the social climate and musical heritage of the area it is produced in. It also explains why its audience is almost completely comprised of young urbanites.

Techno was originally born out of the Rhur/Rotterdam industrial corridor, a sprawling urban wasteland in Belgium, Holland and Germany.

The environment was created by the unregulated reconstruction in the fifties after the destruction of WWII. The resulting landscape lent a certain alienation to the artists who began producing technology-inspired, aggressive electronic music.

Techno has been produced in Belgium since the early Eighties, and is characterized by hardcore industrial beats with aggro-keyboard stylings. Bands such as Front-242 ("Headhunter", "Tragedy for You") provide the genesis for modern dance techno.

However, many people found these sounds too dark, and decided to experiment with purer, more dance-oriented mixtures. T-99's "Anasthasia" stands as a model of this new style.

Because modern communications technologies are so efficient, styles mutate quickly, and ideas are exchanged back and forth between North America and Europe. Trance, Hardcore, Hyper, Ragamuffin, Tribal: all of these describe styles within the techno scene.

Trance seems to be a British invention, while tribal and ragamuffin were originally American. The recent onslaught from the European mainland consists of songs with the almost impossible bpm range of 160 to 170.

Most people seem to trace the beginning of our craze to British 808 State's grounbreaking release "8080808", a song which heralded the Techno-dance style that has jumped over the mainstream.

This is demonstrated by the massive popular success of groups like the KLF, and the dancefloor hits of LA Style ("James Brown is Dead"), and Apotheosis ("O Fortuna"). The Techno movement spread rapidly to Britain and then to Detroit and L.A.

From the hardcore scene, spinoffs rapidly occurred, and trance techno was born. Ethereal, pleasant, and generally slower in bpms (120), it has a large following in England, where bands like the Orb, the Shamen, and the Utah Saints have had particular success.

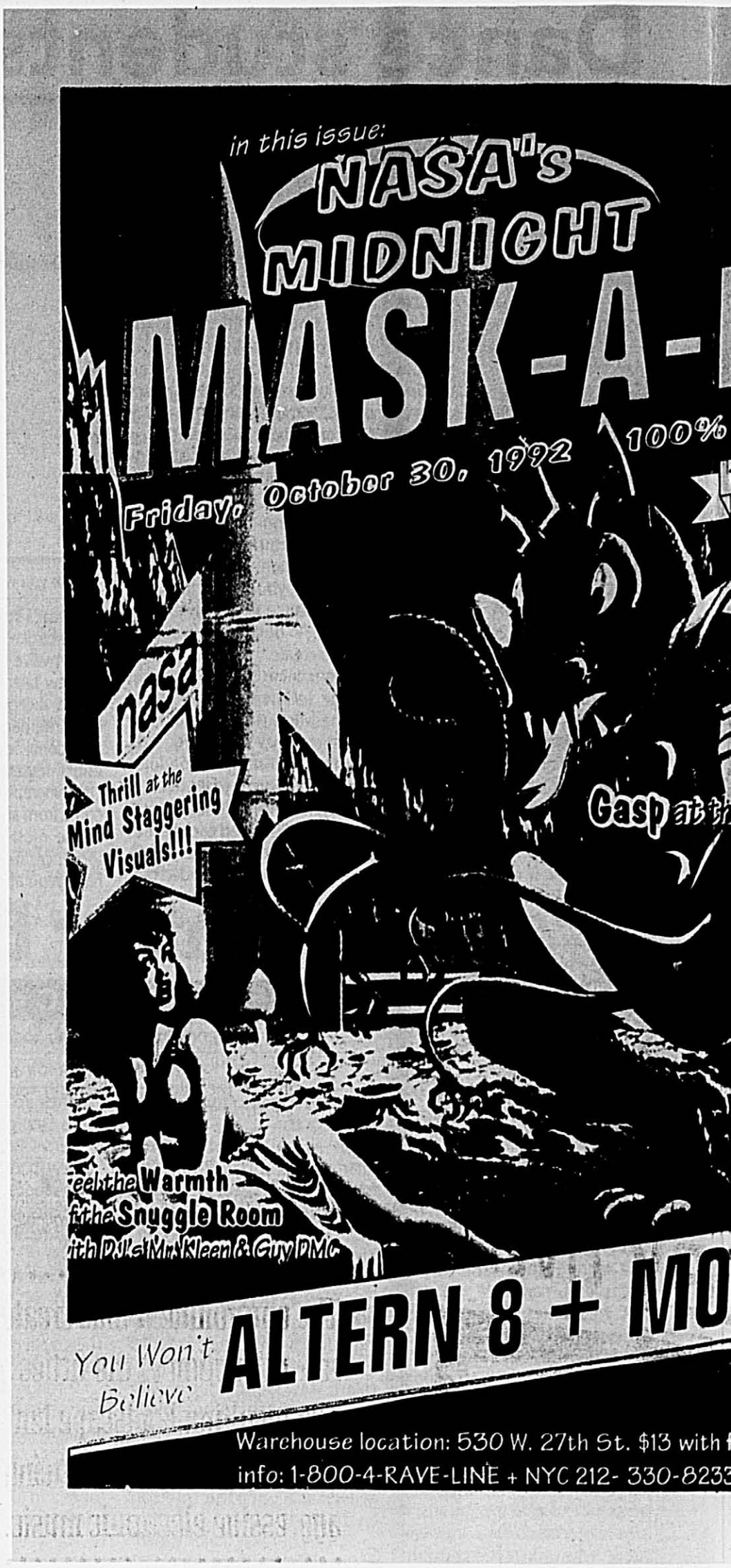
Memory fuel

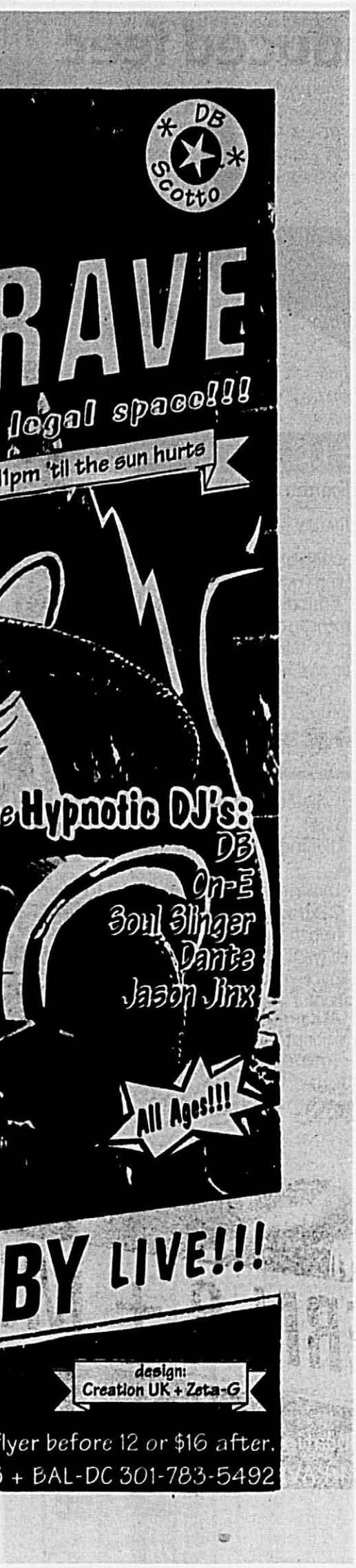
The raves themselves are multi-media extravaganzas involving lights, lasers and slides. One of the unique aspects of the rave movement is the almost complete disregard for ethnic, sexual and religious barriers, much the same way as in the flower years.

California, forever the home of the slightly mad, jumped on the bandwagon fast, and has now begun to heavily influence the development of rave in North America, with rave magazines, rave wear and smart drugs.

A healthy alternative to alcohol can be found in a "smart drink", not to be confused with "smart drugs". These drinks contain amino acids, vitamins, herbs and caffeine and are LEGAL.

Justin, the owner of "Justin's Smart Bar", sells mainly energy drinks that clear the mind. Terms such as "rise and shine", "rise and blast" and "memory fuel" are





Rave New World

Tonight's performance, featuring Moby, Prodigy and Cybersonic is a first for Montréal. No Rave this ambitious has ever been mounted here, partly due to expense, and partly due to the fact that Montréal is not the cultural center it pretends to be. Whatever.

Headliners Prodigy represent the latest wave in British techno-dance, combining elements from many streams of Techno. This combination and versatility seems to indicate a fast maturity among rave musicians, defining the artists and their abilities.

For those unable to catch the show, Prodigy's debut album *Experience* is out on the Elektra label.

One of the other headliners is New York's Moby, who takes his name from the whale in Herman Melville's novel of the same name. This because Moby is a descendant of the author.

Moby first cut his teeth in the punk rock scene, and studied jazz at one point. However, he gave these all up eight years ago for dance music when he started serious DJ work in NYC. In this time, Moby has gained widspread respect, whether it be in his shows at Limelight, or remixing for the likes of Brian Eno, The Pet Shop Boys, and the B-52s.

Recently, the *Daily* had the opportunity to interview the weary Moby on the St. Louis leg of the Rave New World tour.

Many people would question someone's decision to devote their life to dance music, but Moby explained, "It's a spiritual kind of music. There are no words, so you can concentrate more on the rhythms, melodies, and sounds."

"My music, Electronic Dance, has elements of many styles. I like to experiment to create a certain mood," said Moby.

When asked of comparisons between techno and disco, Moby responded, "Yeah, sure, I mean it's the same kind of thing, people getting together to dance, and in that, the two are similar. There was some good music being produced back then."

He defended the style, saying, "People who say that techno or dance is simplistic and therefore useless are the same people who dismissed Jazz and Rock as jungle music. The same arguments are used every time; I think the music stands for itself."

However, some people clearly see the music and scene as alienating. "I guess because most of this type of music is played loudly, late at night, and with strong lights, it tends to turn away older audiences."

"I'm not trying to create an alienating atmosphere, however. My music is spiritual, and I am trying to communicate a sense of well being. I guess that's a bit harder without words, so that's why I have the visual aspect."

"Between the music, me jumping around like an idiot and the lights, I hope that people just have a good time and leave feeling happy."

When asked about drugs, Moby responded, "I certainly don't do them anymore. Ultimately they are a destructive influence, and will destroy the unity of this scene just the way they destroyed the jazz of Parker and the hippy generation."

This all-too rare performance of our generation's response to psychedelia goes on tonight at Metropolis at 20h. Tickets are available through Metropolis, Dutchy's, and Admission networks.

The environment was created by the unregulated reconstruction in the fifties after the destruction of WWII. The resulting landscape lent a certain alienation to the artists who began producing technology-inspired, aggressive electronic music.

given to drinks that cost $4 to $5. While some people claim they don't really give you energy, others say that the drink gives them copious amounts of energy.

The use of designer drugs such as ecstacy and of course LSD have been the cause of much concern because people seem to think that these drugs are an integral part of the Rave scene.

Ecstacy was first developed by a German doctor during WWII as an appetite suppressant to be taken by the infantry. It surfaced again during the '70s when psychiatrists in the U.S. used it for their patients so that they would be able to reveal their inner psyches.

Most users during the seventies knew the drug as MDA. It resurfaced again in Britain during the late '80s in a new designer form (MDMA) to be hailed as the perfect party drug.

When ecstacy is taken, the user experiences a feeling of euphoria and an insane level of energy that lasts anywhere from 3 to 12 hours, depending on the amount of dosage. The energy is a result of the drug's chemical makeup. As it is amphetamine derivative, it has much the same effect as speed or other uppers.

No one really knows the long term effects of the drug. Research on animals discovered that it depletes serotonin, a chemical crucial to the functioning of the brain. When one is high on ecstacy, one experiences an "extreme feeling of pleasure".

Coming down on ecstacy can produce deep depression. It's been speculated that hardcore users experience a consistently low levels of serotonin and an imbalanced cycle, leading them to extreme depression. This same imbalance is common among suicides.

Many rave participants, including Tiga, will tell you that this feeling of euphoria and energy can be synthesized on one's own, and that there is no need to take the drug at all.

New York, always the cultural Mecca, is also boldly forging ahead, with Rave magazines like Project-X, and Rave lines like Nasa's (not to be confused with the space shuttle people). Call them at 1-800-4-Rave Line, 212-330-8233 for info on the N.Y.C. area.

WHAT'S HAPPENING

We're the answer to the question. A new column in The Daily Culture, "What's Happening?" is your guide to cultural events on campus. Devoted exclusively to McGill culture and activities, "What's Happening" lets you know what's happening right here in the inner sanctum. Lectures, art, films, dance, meetings, readings, theatre, music — all within the gates.

GUEST LECTURE

Feb.10th — BRENT BANBURY of C.B.C.'s Brave New Waves presents "Human Tacos, Sabotage and Mainstream" (with a title like that you can't go wrong) — a talk on pop culture and the corruption of the media. Go and question authority. *Leacock 26 at 16h.*

EVENTS

Feb. 6th — BLACKTALK on CKUT 90.3 FM, presented by McGill's Black Students Network, from 09h to 12h. A great way to spend Saturday morning.

Feb. 8th — PERU: PRESENT AND FUTURE, presented as part of McGill's Latin America Awareness Week. From 11h to 14h in Union 107/108. Tasty eats to be served.

DANCES

Feb. 5th — L.B.G.M. sponsors a QUEER DANCE in the Ballroom at 3480 McTavish. Five bucks cover. Starts at 22h. Shake-a-booty.

MUSIC

Feb. 4th — Pierre Béluse, conductor. Works by Hambraeus, Roi, Mather, Ianza, Cerney and the world premiere of Ferguson at Pollack Hall, 19h30.

Feb. 5th — Funky baroque tunes at Redpath Hall, 20h. Works by Fasch, Quantz, Telemann, Corelli, and Frescobaldi.

Feb. 6th — Sylvia Rosenberg, violin & Michael Isador, piano. Works by Schubert, Bartok, Dvorák and Stravinsky at 20h, Pollack Hall.

Feb. 8th & Feb. 9th — McGILL JAZZ COMBOS at 20h30 in The Alley with an open Jam Session to follow.

Feb. 9th — Philip Adamson, piano. Works by Shumann, Albinoni, Britten, Françaix and Prokoviev. 20h at Redpath hall.

Feb. 10th — Isabell Wolfmann, vocals & Eric St.Laurent, guitar at The Alley.

Feb. 11th — Louis-Philippe Pelletier, piano. Works by Haydon, Beethoven and Schubert. Pollack Hall at 19h30.

FILMS

The McGill Film Society Presents...

Feb. 4th — KISS OF THE SPIDER WOMAN, 132 Leacock at 19h30.

Feb. 5th — A RIVER RUNS THROUGH IT, FDA Auditorium at 19h30.

Feb. 6th — OF MICE AND MEN, FDA Auditorium at 19h30.

PICK OF THE WEEK

SPIRIT OF THE WEST rolls into the Shatner Ballroom to play an ALL—ACOUSTIC set on Saturday, Feb. 6th. Tickets available at Sadie's — $10 for students; $15 for everybody else. Run, don't walk.

WATCH OUT FOR —

Jazz for Life II, a McGill AIDS BENEFIT CONCERT at The Alley.

6, count 'em, 6 live bands !! Feb. 11th, 20h.

Endnote: Have we missed you? Do you have a horn to blow? If your club, faculty, society, organization, or group has something to publicize, please feel free to stop by The McGill Daily office, B-03 in the Shatner Building and tell us WHAT'S HAPPENING!

This is the first of series of pieces from a former McGill music student now living in Prague. In the coming weeks, he'll be relating his personal experiences of the social, cultural and political changes going on in the wake of "the Velvet Revolution.".

In this first installment, Raymond muses on Prague's rocky history and its final arrival on the doorstep of western capitalism.

BY RAYMOND LUK

To the western world, Prague has always been somewhat of a mystery, a "faraway place of which we know nothing" as Neville Chamberlain put it. Mozart found inspiration in the city's maze of cobbled streets and golden spires, as did Mahler and Kafka in their day, and Klima, Kundera, Skcorecky and Havel in ours. Anyone who reads or sees the film adaptation of Kundera's *The Unbearable Lightness of Being*, or reads Skvorecky's *The Miracle Game* can attest to a certain doleful quality surrounding the city and its inhabitants. This melancholy derives from a thousand years of suffering at the hands of European history, and a century of persecution and oppression.

As the capital city of Czechoslovakia, established in the dying days of the first World War, Prague enjoyed a brief period of autonomy snuffed out with the rise of Nazi Germany. In 1939, Germany invaded the country and began a regime of racial and political persecution that meant death and imprisonment for tens of thousands.

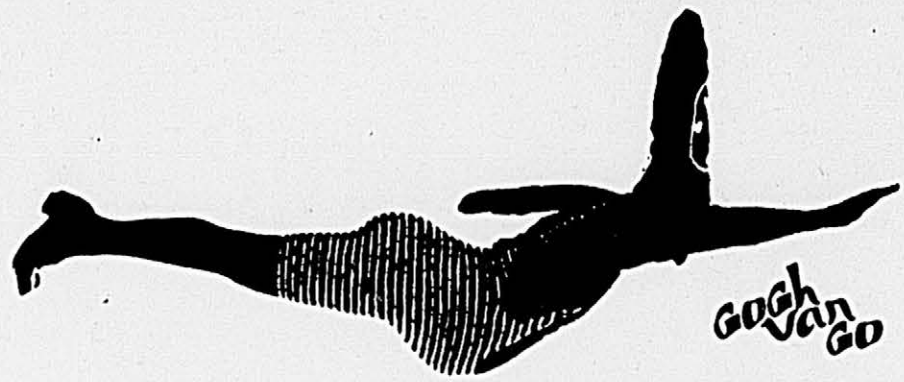
As Nazi forces crumbled in May of1945, civilians took to the streets in the Prague Uprising, leaving thousands more dead in last-ditch fighting. Days later, the tanks of the Red Army 'liberated' the capital and a near half-century of Soviet occupation began. Like the Nazis, the communists were also inclined to political persecution. They wasted little time in neutralizing the progressive-minded opposition.

The radical reforms of 1968 ushered in the Prague Spring — a golden era for the city and a miracle of workable socialism. The season proved to be a short one, though, as lines of Warsaw Pact tanks soon rolled into the city. Czechoslovakia endured a 21 year winter of hardline Communist rule until November of 1989 when police brutally beat a group of peaceful student protesters and provoked the mass demonstrations that tobbled the government.

The world was quick to embrace the term Velvet Revolution in describing this uprising, an apt reflection of a people that has long been associated with peaceful resistance. The main character of Hasek's *Good Soldier Sveik* is a perfect example: an off-beat man who manages to subvert authority through feigned passivity. Fifty years of occupation have made resignation a part of the Czech identity, as evident in their attitudes towards the troubled past as it is in facing the 'Velvet Divorce' of the present.

Today, the symbols and memorials of the struggles of the past sit side by side with the signs of emerging capitalism. Nowhere is this juxtaposition more pronounced than in Wenceslas Square. Close to the ever popular McDonald's and in view of a towering statue of Good King Wenceslas, a small memorial marks the exact spot where student Jan Palach burned himself alive in protest of the 1968 occupation.

Waltzing on perfectly produced feet



MUSIC

Gogh Van Go • Audiogram • 1993

BY MO AL-NUAIMY

This is possibly the best band to come out of Montreal since Harmonium. Gogh Van Go, rising sphynx-like from the ashes of The Hodads, have done for jazz what Harmonium did for folk.

Under Pierre Marchand's divinely inspired production, vocalist Sandra Luciantonio and songwriter-guitarist Dan Tierney have created a sublimely satisfying debut.

The 10 songs on this album are warm and intimate. Marchand has achieved a spacious yet rich sound in his unique Morin Hights studio.

Taking traditional instruments, like the violin and accordion, Marchand mixed them with electric guitars and keyboards in an impressive marriage of folk and technology. The resulting rootsy melodies literally waltz out of the speakers on perfectly produced feet.

Sandra's buttery smooth voice has an etherial quality to it; uplifting on the first single, "Bed Where We Hide", and enchanting on the dreamy Sinhead O'Connoresque "97". Fans of Kate Bush, Sarah McLachlan and Tori Amos will find her instantly recognizable.

One of the album's surpises is a cover of "Instant Karma" where the two artists reinvent John Lennon's classic with a breathtaking harmony. Dan's raw silk pop-idol voice is also responsible for the jazzy beepop "Say You Will". He is a talented singer and although the limelight must surely go to Sandra, it is a shame that the bard is heard so little.

Audiogram, a Quebec label that has exclusively signed french acts until now, is justifiably excited about their new marketing move.

If this disc is well supported, both North American and European audiences will lap up it's talented combination of production and warm, acoustic, pop.

Quietly, as if from nowhere, a new Montreal band has unfurled its wings and is about to soar.

continued from page 4 — "Best Boy"

Sitting around a smoky café one day, as talented artists generally do (sic), Kamm and Galluccio decided to give Montreal's hottest new club a call to see if they'd be interested in hosting a benefit.

Club Royal owners Maurice and Richard Holder were not only receptive, but immediately offered their full support. The Holders have agreed to donate the full cover charge from the evening as well as the run of the Club - no questions.

In addition to helping fund the project, a portion of the money raised will be going to the Comité SIDA Aide Montréal (CSAM). Red ribbons and condoms will be generously distributed to the guests. Other highlights of the evening will include a live performance with Yayou and the Soul Sisters.

Kamm and Galluccio are also looking to other sources for financing, such as private foundations and direct donations. To save on costs and explore a new and exciting medium, the movie will be produced on video. Thus, many of the traditional 'film crew' responsibilities have disappeared.

Ever wanted to be a 'Best Boy', 'Key Grip', or 'Transportation Captain' (especially if you have transport)? Now is your chance! Kamm and Galluccio will be auctioning off credits to the highest bidder.

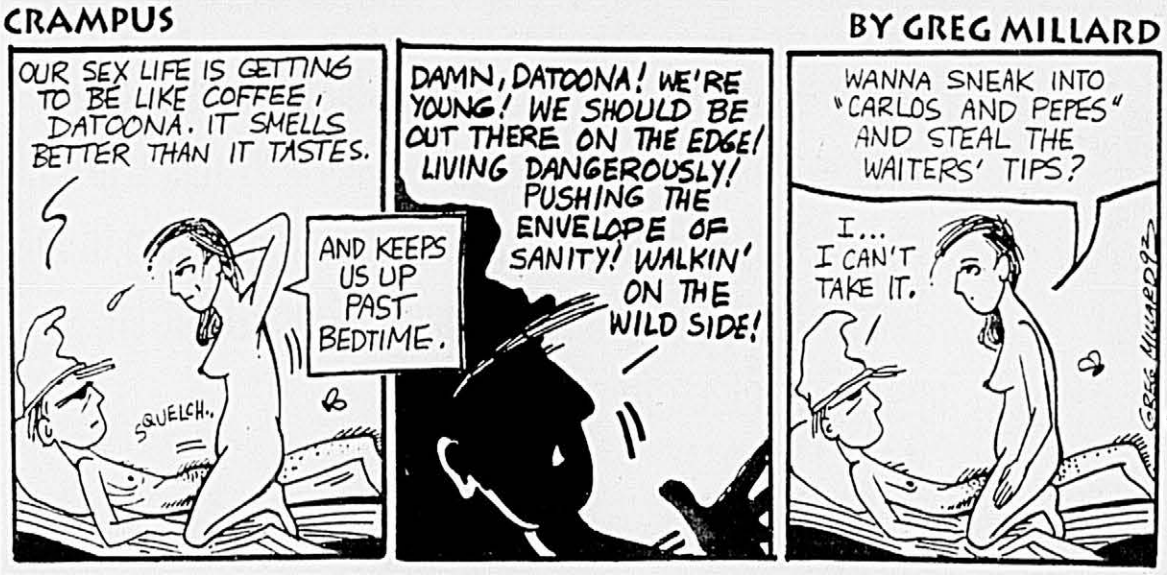
Looking for something to add to your CV? Extras and volunteers will be able to sign up that evening. While they don't pay well (well, nothing actually), all involved will receive stunning letters of recommendation!

As Kamm and Galluccio remind us, "It's a major production on low budget pizza".

To lend your support, it's all happening Tuesday, February 9, at Club Royal, 251 Ste- Catherine E. Required donation is $6.00.

words & pictures

CRAMPUS BY GREG MILLARD



POWER TRIP BY JANE TREMBLAY

COME TO THE DAILY STAFF MEETING — Thursday 17h30
also — THE DAILY DESIGN & PHOTO MEETING
— every Wednesday at 16h00
All meetings at Daily HQ — Union B-03

CANADA CUSTOMS, ANDREA DWORKIN & YOU

Customs censorship called arbitrary and homophobic

A shipment of books to a local newsstand is months late. Finally, the shop gets a form from Canada Customs saying the books are obscene and will not be allowed into the country. The shop raises a stink, and a week later receives a call from Customs, apologizing for the detention.

Fantasy? Actually, it's a story that only reached its conclusion on Monday, as 27 detained books and magazines finally reached Le Dernier Mot, a popular newsstand on St-Laurent.

BY DAN ROBINS

THE LIST OF DETAINED books hardly reads like a collection of pornography. In fact, one of them — *Pornography: Men Possessing Women* by Andrea Dworkin — is a classic in the anti-porn canon. Other detained works include literary magazines, a novel by feminist Kathy Acker, and an issue of *Piercing Fans International Quarterly*.

But though this may be the most bizarre collection of books Customs has stopped in recent memory, critics see it as just the latest example of the arbitrary and often ludicrous decisions made at the border about what can and cannot get into the country.

"They receive the same training to stop books as they receive to stop rotten meat," said Nancy Flemming of the Books and Periodicals Council of Canada. "They learn to read the regulations, but they have no training in literature. And then they stop Andrea Dworkin because of the title — it's called *Woman Hating*, therefore it's misogyny."

"They always fuck up," said Bruce Walsh of the Canadian Committee Against Customs Censorship. "They have these guidelines but then they censor Oscar Wilde."

This was Le Dernier Mot's first encounter with the border cops, and it ended painlessly. But for Canada's three lesbian and gay bookstores, interference from Customs has become a daily reality.

Both have had what Janine Fuller of Little Sisters described as "a litany of seizures", stretching over a period of years. "This is what gay and lesbian bookstores have to deal with all the time," she said.

Why? "Canada Customs is full of homophobes," said Lawrence Boyle, owner of L'Androgyne, Montréal's lesbian, gay and feminist bookstore on St-Laurent.

Both Little Sisters in Vancouver and Glad Day in Toronto are embroiled in long and expensive court battles against Canada Customs. Glad Day is appealing a summer court decision that consensual gay sex is degrading if the participants don't know each other's names.

Little Sisters is suing over years-long harassment, which in some cases has prevented them from receiving books freely available at other nearby stores. They are also challenging Customs' right of "prior restraint", arguing that Customs officials have no right to seize a work that has not been determined obscene in a court. Their case has been in the works for over three years, and still hasn't reached a court.

Probably the Bible

THE REGULATIONS Customs are enforcing are themselves blatantly homophobic. Memorandum D9-1-1, a Revenue Canada document which sets out in detail what's considered obscene, specifically prohibits "depictions or descriptions of anal penetration" (there is no such ban on other penetrations). The only exceptions are if the penetration is shown for scientific purposes and doesn't turn you on.

It also proscribes "depictions or descriptions" of sexual violence and assault, bondage, s/m, mutilation, enemas, pedophilia, incest, bestiality and necrophilia. Except for sexual violence, the depiction does not have to condone in any way the acts described to be considered obscene.

The *Daily* contacted bookshops and distributors in Canada and the U.S., as well as Canadians fighting Customs censorship. All those who dealt with lesbian and gay material had noticed that it was the first to be seized.

"We find there's a double standard," said Dennis Mahoney, the customer service manager for Inland Books, an American distributor of small press books. "Only gay material gets seized."

"L'Androgyne would probably have the Bible stopped if they tried to order it from the States," said Richard King, a co-owner of Paragraphe Books on Mansfield, which carries *Woman Hating*, one of the Andrea Dworkin books detained en route to Le Dernier Mot.

Another problem is that border guards receive no training in pornography and free speech issues. All guards take a 14-week course at the Customs and Excise College in Rigaud, where they learn about the 60-odd Acts of Parliament they're responsible for enforcing.

If they feel they can't make a decision, the responsibility passes on to a "commodity specialist" at the nearest regional office. Lorne Russell works with at the local one, in Montréal. He said training in his office consists of being made aware of the law, internal regulations, precedent and a list of prohibited books — which is not available to the public.

Family-type coincidences

ANOTHER COMMON theme for opponents of Customs censorship is that Customs officials target independent stores, leaving the big chains alone — and the small shops are the very ones who can't afford the hassles involved in having material detained, from receiving out-of-date and unsalable magazines to expensive legal battles.

Noting numerous strange mistakes made by Customs, Boyle said, "People can say, oh, it's just a chance that it happened, just a coincidence. But it coincidentally never happens to a big chain. It coincidentally never happens to Coles, it coincidentally never happens to W.H. Smith."

Coles has actually not had a problem with Customs, according to Frank Nelson, director of logistics for Coles' Toronto head office. "We're a family-type bookchain," he said. "I can't think of us running into any situation like that."

Coles does, however, have its section of "men's magazines", the gay equivalents of which are routinely stopped on their way to lesbian and gay bookshops, according to Walsh.

In fact, Customs double standards might have led to Coles and other chains refusing to carry such gay material. "Coles policy is that anything the government or a court of law deems to be obscene, we don't handle it," said Nelson.

Similarly, after a series of raids on Toronto comics stores in 1991, Andromeda Publications, a Canadian comic distributor, stopped distributing 66 comics they felt might cause trouble in future.

The same troubles affect American distributors. Inland Books in New Haven, Connecticut, and Last Gasp in San Francisco are two distributors often mentioned as targets of Canada Customs. Having shipments stopped every month or two results in lost time and money, and makes dealing with Canada a burden, said Inland's Mahoney. Last Gasp now insists on pre-payment for Canadian orders, which can be a problem for smaller shops.

But bigger companies dealing with equally 'obscene' material face no troubles. When Warner Books was shipping Madonna's *Sex* into the country, they just included a note from high-priced Toronto law firm Osler, Hoskin and Harcourt, saying they didn't think the book was obscene. There were no problems — except that one copy going to L'Androgyne had its wrapping removed, rendering it unsalable.

Can't read, can't write — what can ya do?

AND CUSTOMS IS not above detaining material going to individuals, as Montréal comic artist cum anti-censorship activist Jacques Boivin discovered last summer. Twelve comics he had ordered from Last Gasp (which also supplied the delayed shipment to Le Dernier Mot) were stopped because two were thought obscene.

The offending comics were an issue of *Weird Smut Comics* dealing with the evils of censorship, and an issue of *Sexy Stories from the World Religions*. They were stopped because of depictions of anal penetration and sexual violence.

But on Boivin's original notice of the detainment, the second book was called "*Sexy Stories from the World Religion*", and when he appealed the decision he received verification that "*Sexy Story from the Religions*" was still considered obscene.

"They can't even copy the title of a book and I'm expected to believe they can tell the difference between art and pornography?" he said.

Boivin contends that censorship also favours corporate pornographers at the expense of artists. "Censorship and pornography are not enemies. A pornographer wants to make money, and if Customs says some words have to go, they'll say fine. But what would an artist say?"

Alain St-Jacques, the owner of two sex shops on Ste-Catherine's, confirmed this. While refusing to divulge the names of his importers, he said they know what is acceptable to Customs and have no problems working around that.

Canada Customs expands its range

Customs Canada has traditionally hit mainly lesbian and gay venues, but their opponents say that recently they have expanded their scope.

"Up until a year ago, you could be about 90% sure it was stuff going to lesbian and gay bookstores. Since then, it has been spreading into other political shops and women's shops," said Nancy Flemming of the Books and Periodicals Council.

In fall, a slew of shops had material seized or detained for the first time. Le Dernier Mot, Pages in Toronto and three left-leaning bookstores across the country all were hit. *Hothead Paisan* (the adventures of a "homicidal lesbian terrorist") was stopped on its way to the Toronto Women's Bookstore and Everywomans Books in Victoria, B.C. Womansline Books in London, Ontario, had a book of humour called *Weenie Toons* held up for two weeks and then sent through, with no explanation.

It is becoming more and more true that "We do not target anyone," as Don LaBelle of Canada Customs' prohibited importations unit in Ottawa insisted. But he acknowledged that individual customs officials, noticing certain stores which carry things often thought obscene, might then target those stores.

With the wider range, Customs has also apparently become more active.

"It happens more and more often now," said Stefan Gélinas, a co-owner of Le Dernier Mot.

Noah Mass of Last Gasp, a San Francisco-based distributor of underground comics, said within the last six months, things have been being seized "right and left". Because of this, Last Gasp now demands pre-payment on Canadian orders.

Lawrence Boyle of L'Androgyne said the problem originally began with the Tory government.

"These problems originated with the Conservative government," he said. "This bookstore's been here for 20 years. Active censorship on the part of Revenue Canada started when the Conservative government was elected."

Nothing is rotten in this state of Denmark

THEATRE

Hamlet • directed by Alex Haber • Big Art Productions

BY AMINA MIRZA

Hamlet is an easy play for younger generations to understand. It's not particularly deep: a confused young man tries to rebel and fight "the system", but simply ends up violent and destructive.

Presented by Big Art Productions at Studio C, director Alex Haber has tightened the play to the story of the prince Hamlet and his relationships with other people — all the stuff about the history and the wars has been cut out.

Big Art Productions, a multimedia company based in Montréal, was founded by Alain Goulem and Howard Bilerman in August, 1992. The partners started their own production company in order to create the jobs that they wanted. In consequence, Goulem took the title role, leaving the director to cast the rest.

This play is the third Alex Haber has directed thus far and is her first attempt at Shakespeare. "It was harder than I expected," she said. "Just understanding the text takes a lot of time. I'm sure I could do it better in ten years but I can do it this way now."

Asked about her directing, Haber said, "I like to have more environmental effects in plays, like the audience seated on parts of the set. I like the idea of there not being any distance between audience and actors."

According to Haber, Goulem wanted a big Shakespeare role to "utilize his learning" from smaller roles, but wasn't old enough to play something like *Macbeth* or *King Lear*. Thus he chose *Hamlet*.

Overall, the acting was the best part of the production. Luckily for Big Art, they got the most important element of the play right. Despite traditional costumes (basically, they dressed according to the time period), a strong similarity between Alex Haber's directing and that of Zeffirelli, and the choosing of what's probably Shakespeare's easiest tragedy, I was drawn into the performance.

Despite a couple of weak performances, the acting as a whole was superb. Alain Goulem, although effective for much of the play, didn't bring enough variation to the role. Anyone would think that Hamlet is nothing but an angry young man who constantly jumps and yaps like a Chihuahua. This approach worked only while Hamlet feigned madness to deceive his uncle and mother, but not when he drops this act with Horatio.

Marion Day was exceptional as Ophelia, bringing life and depth to a character easily portrayed without dimension or personality. Day's body language and facial expression continuously showed her character's thoughts and reactions to her surroundings.

Joe De Paul, who played Polonius, father of Ophelia and Laertes, was at first a little stiff, quickly warming up to give a lively and funny performance.

Bill Rowat and Katherine Kirkpatrick, as Claudius and Gertrude respectively, were static for much of the play, using little variety in vocal and facial expressions. The characters themselves, however, had as much personality as Jim and Cindy Walsh until about halfway through the play, which is when Rowat and Kirkpatrick picked up in their performance and came to life.

Pierre Boudreau displayed remarkable versatility as three different characters: Guildenstern (Hamlet's companion and brownnosing agent of the king), Bernardo (a guard at the beginning of the play), and as Ophelia's gravedigger. Deena Aziz gave a believable performance as Horatio, while Eric Goulem was forgettable as Laertes.

The powerful and believable performances in Big Art Production's first play, *Hamlet*, bound the actors and the characters into one reality.

***Hamlet** is being performed at Studio 'C', 1604 St. Laurent, until February & and again February 10 - 14. Student tickets are $10. Group rates are available.*

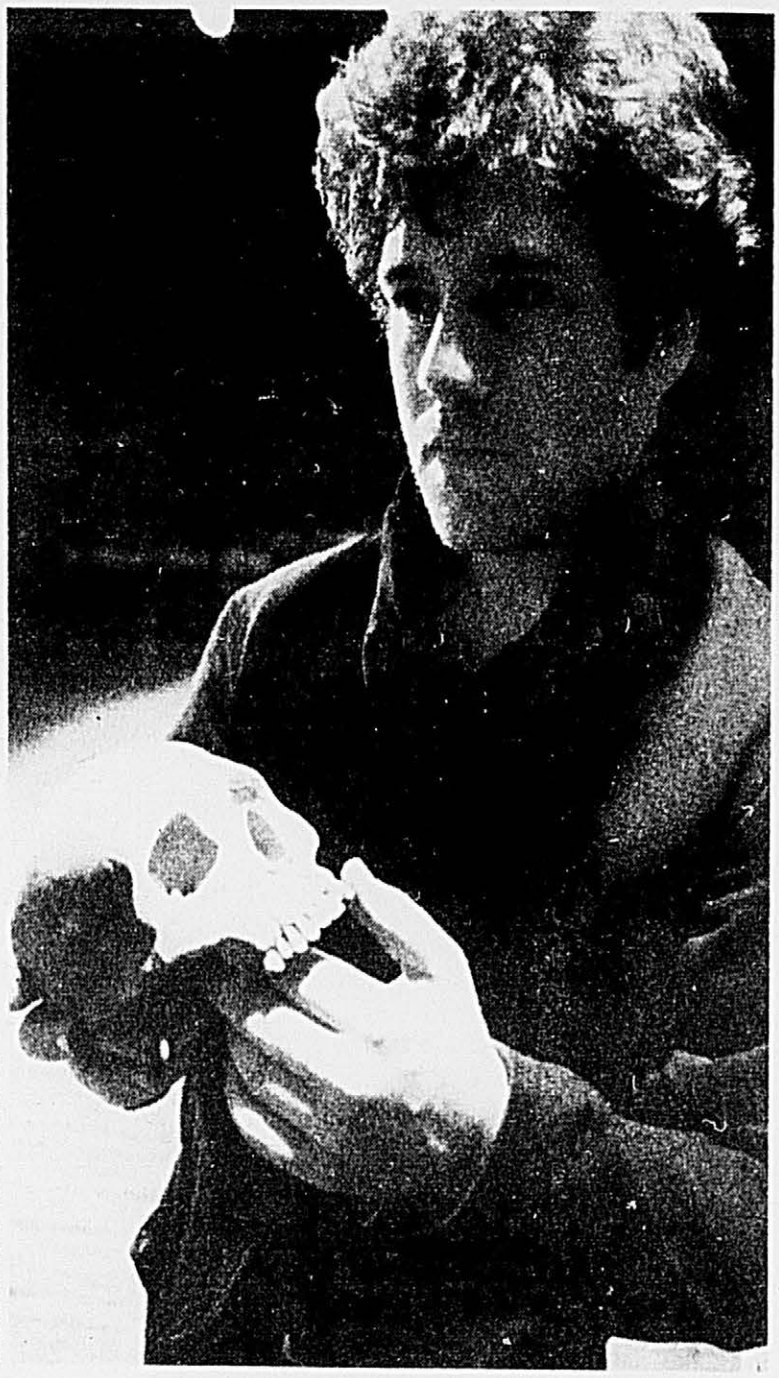


PHOTO BY MELISSA AUF DER MAUR

Alain Gaulem as that wiley Dane, Hamlet

Retro doesn't necessarily mean Hendrix

MUSIC

Kitchens of Distinction • Spectrum

BY GLEN HARRIS

Kitchens of Distinction appeared on the British Indie scene in the late 1980s, long after punk had died a miserable death-by-appropriation. But Kitchen's music has more in common with the post-punk groups of the early '80s than the current grungeaholic "alternative" fare. Now, over a decade and a half since the birth of punk, Kitchens are showing retro doesn't necessarily mean Hendrix.

The music of this London-based trio isn't simple punk revivalism - they mix chorused bass chords with atmospheric guitar stylings, failed relationships with desperate hope.

Kitchens were in town last Monday opening for Suzanne Vega. They are embarking on a 7-week tour across North America in support of their third album Death of Cool. Kitchens' first record, Love is Hell, will be released domestically for the first time in May.

Daily: You've been called "a gay version of the Jesus & Mary Chain."

Dan: Well, only one of us is gay, so we're really not a gay anything — we're just a band.

Patrick: We've got nothing in common with the Jesus & Mary Chain. You see, we write songs, and I don't know what they do. They used to be fantastic...

Julian: I'd rather go see the Ramones to be honest.

Patrick: We have lots of melancholic, yearning tunes and they have a lot of thrash.

Daily: I heard somewhere that one of you is a physician.

Patrick: I did medecine, yeah. But that was just a thing.

Julian: Now he takes medicine.

Patrick: It was an education, fairly formal. It was a lot of fun. Five years of not having to do anything really. Hanging around sick people for a while.

Julian: Hanging around dead dogs for awhile.

Dan: I used to have to pick dead dogs off a truck and put them in an incinerator. Disgusting, eh?

Daily: On each of your albums you've done one track with an outside soloist. This time you used soprano sax. Why did you pick a soprano?

Patrick: It's because of Coltrane, that's why we had it — we wanted something Coltraney. He played soprano.

Daily: Patrick, you're the vocalist and write all of the lyrics. Most of them seem to be drawn from personal life. Do you ever write about particular topics?

Patrick: I've done that, and I think I'm going to do that completely on the next record 'cause I think I've sapped the well of my personality now — it's all out there. Now it's time to do someone else: some other people, write about them.

"It's okay, it's okay, I promise I'll stay,

Turn down the lights.

I'll sit with you, we'll talk like we're friends,

Tell me where this troubled love began." —"Mad as Snow"

Daily: I really like the mood of "Mad as Snow." The lyrics seem to fit really well with the music.

Patrick: Yeah, basically it's a song that I wanted somebody to sing to me — just wanting to be held by someone who was strong, together, sorted out, a friend who would see me through a bad time. That's what that song is to me. Julian wrote all that music to that. It was completely a musical thing.

Julian: An instrumental.

Patrick: Yeah, that's what they call them. Then I barged in at the eleventh hour with this lyric and tune and stuck it on. When we recorded it I had just come up with it.

Daily: In a number of songs you sing about AIDS. In "Hammer" you said "He said he wanted to take me home/And he took me to his room/And he said no, no, no, no, no it's good/ But it's the last fatal fuck!" And in "Polaroids" you said "Here is a picture, I guess he's probably dead." AIDS is such a predicament of this generation's lives.

Patrick: It's a big thing in my life. It's a huge issue because it's the only disease which combines love and death. There's nothing else like it. You can talk about cancer, you can talk about heart attacks — anything. But those you have sort of control over. When the act of love is something that might kill you....

Julian: We've had that before with syphillis. But they got their cure.

Patrick: Sure, they did get a cure, but it was never quite as fatal as AIDS is. People with syphillis have children — syphillitic children. People with AIDS have children but it's a more fatal disease than syphillis ever was. Partly because people are living longer now so it looks that way. But it is a combination of love and death. That's my fear. So wear a condom kids!

Can you imagine if you had it in '88 or '89 when the services weren't there? And in England, where the services are still crap, there's so little counseling, and the lack of education that people have about the transmission of the HIV virus is stunning. So I'm going to sing about it 'cause it needs to be sung about. It's a very emotive subject, very important.

classified ads

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McGill Students (with valid ID): $3.50 per day, 4 or more consecutive days, $2.50 per day. McGill Employees (with staff card) $4.50 per day, 4 or more consecutive days, $3.50 per day. All others: $5.00 per day, or $4.00 per day for 4 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 – ***WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.***
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Sublet, 2½, Aylmer & Milton, March 1st-Sept. 1st. Beautiful, sunny, everything inc., newly renovated, bug free. $440 - 286-2729.

1½ to sublet. Ste. Famille and Pr. Arthur, clean, heated, furnished or not. Avail. Feb. 15-April 30. Option to renew. $285. 842-1490.

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Treeplanters - Looking for planters for May-June in B.C. Experience, B.C. first aid, vehicle or musical instrument a bonus. Call David Huck, 282-7712.

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To the blond woman I met on Amtrak between Rhinecliff and Albany on January 5 or 6. I had change trains en route to law school in Buffalo, and I regretted not getting your name. Call Paul Beyer at (716) 836-7518.

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Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shatner Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

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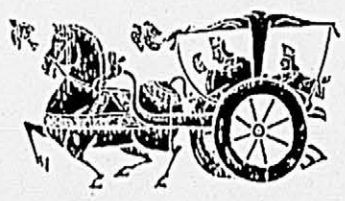

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